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scorched farms reach far up into the green heights, to the scene of activity of a nomadic race. This exists here today in the heart of Europe, for the peasant of the Bregenz forests has remained a wandering shepherd despite all the developments of civilisation. He spends the winter in close companionship with his neighbours in the village, but as soon as the snow is finally gone from the mountains and the pastures on their slopes are beginning to turn green again, he moves off with family, goods and chattels to the "Maisäss", or "May residence", a solitary farm which is situated halfway between the valley and the Alps. In summer the peasant drives his flocks and herds up the Alps, most of the other members of his family returning to the valley to work in the fields and harvest the hay. If, at the end of summer, pasture at the highest levels becomes too scanty, he and his family return to the Maisäss until here also the approach of cold weather makes the pasturage too meagre. Only then does the family occupy its quarters in the valley. With such a system it is not surprising that even large villages present an almost lifeless appearance at certain times of the year.

The church at Schwarzenberg well repays the art lover for a visit. The village, which has nowadays made a name for itself as a winter-sport and holiday centre was the second home of the well-known painter Angelika Kauffmann.

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In conclusion, among the notable peculiarities of the Bregenzerwald the so-called "Bezegg Column" must not be forgotten, that symbolic monument which recalls the former council-house of the staunchly independent and democratic peasants and artisans of the Bregenzerwald. This building could only be entered by a ladder which was removed as soon as the councillors had assembled and was not put back until the questions to be discussed had all been cleared up. This steadfast democratic spirit together with the commercial activity of its population is Vorarlberg's most valuable contribution to its great Austrian homeland.

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About the year 700 A.D., St. Rupertus built a church in honour of the Apostle Paul and a monastery for the monks of the Benedictine order on the ruskus and overgrown foundations of Juvavum.

Even under Charlemagne the bishops of Salzburg, Virgil and Arno, showed particular devotion to Christian church music. The surroundings of St. Peter soon rang with the real Gregorian choral chants.

Neidhart von Reuenthal and Tannhäuser are the predecessors of the "Monk of Salzburg", who wrote a great many religious as well as secular compositions in the second half of the fourteenth century at the court of a quarrelsome archbishop.

Within the Bishopric, Leonhard von Keutschach was the first of that line of sharp-profiled, religious princes, concerning whom there has been much conflict of opinion who during the changing periods of gothic, renaissance and baroque styles, placed on the face of Salzburg the stamp and sign of their own self-willed and often secular personalities. Castles are the stone evidence of their activities and their might, above all the unconquered fortress of Hohensalzburg. The turnip in the coat of arms of the bishops calls to mind the architect of Keutschach, as does the "Hornwerk", a musical

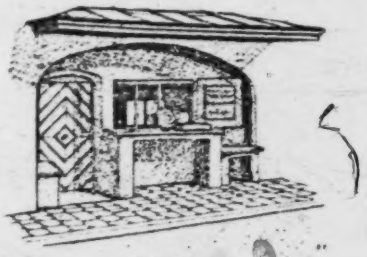
up as far as the fortress which rises sheer and stately high above all buildings of the city and the green of its own woods. 361

The extensive fortifications above house no dusty romances. There are apparently no ghosts in clanking armour with fluttering pennons or mist-enshrouded châtelaines to haunt them. Sober and impressive magnificence is the keynote of this unconquered bulwark of the Bishops of Salzburg. 344

No prince ever ruled here as heir of an inherited kingdom, no heroic knight subdued the surrounding lands by his strong arm. The law and the customs of a court muffled the blast of trumpets. No single family, but a long series of unrelated regents of a spiritual treasure peopled these finely-proportioned rooms. On the throne sat the lord of the Province who was at the same time guardian of his subjects' souls—a strange picture of duality.

The roofs of ancient Hohensalzburg were overshadowed by the call for solemn decisions, by the complexities, the temptations and the responsibilities of rule.

A traveller, one who loved the countryside, thus describes his first glimpse of the City of the Bishops in their stronghold; "Arrived at the terminal station of the lift which takes one from the city to the fortress,



Old Bakery.

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curiosity which still exists. This instrument is a curious musical apparatus consisting of 200 organ pipes—the so-called "Bull of Salzburg".

At the beginning of the sixteenth century the aged musician Paulus Hofhaimer after 29 years spent in the service of the Emperor Maximilian, was appointed Cathedral Organist in Salzburg. Theophilus Paracelsus named him in the same breath as Albrecht Dürer, and one of his contemporaries said of his organ-playing :—"Master Paulus is so vastly versatile that one can listen to him for years. One does not so much wonder from what source the ocean feeds all the rivers as from where this man derives all his themes".

The great organist tradition of Salzburg was carried on in 1520 through the appointment of the master of song, Heinrich Finck, as Composer to the Cathedral, while Petschin and Glanner, talented pupils of Hofhaimer, developed the art of part singing and classical melodies as well as that of organplaying.

Wolf Dietrich von Raitenau, Prince and Archbishop of Salzburg, can only be understood in the light of the renaissance period. The words of Hamlet concerning his father may well apply to him : "He was a man, take him for all in all, I shall not look upon his like again", and for the Salzburg which was created by him there is the speech of Grillparzer : "See, how the sumptuous lies, adorned with towers and noble lines, by art made fair what God so richly decked".

A glance at those times and at Europe helps to give the picture of the

Rudolf von Alt : Residenzplatz.

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we left the car and climbed up into the fortress by means of a long flight of steps on the outer wall. The ticket-girl in the moss-covered courtyard assured us, with a patient glance at those who were waiting, that the next tour of inspection would soon begin. Inevitably the vague first remarks which our cicerone drawled out mechanically were concerned with a torture chamber, with terrible racks on which the sinners were stretched until they were so elongated and thin that the sun seemed to shine redly clear through them. I asked myself whether the tiresome imagination of later generations has not been responsible for many an instrument of torture which is shown to us as an authentic reason for our flesh to creep. The room which was shown us here as a torture chamber was anyway not used for the ignoble purpose of tormenting human beings. We were shown "sitting-prisons" which might equally well have been window nooks, and the sightseers were then led past a wonderful stove for which a million dollars is said to have been refused. Via many stairways we reached the beat of the

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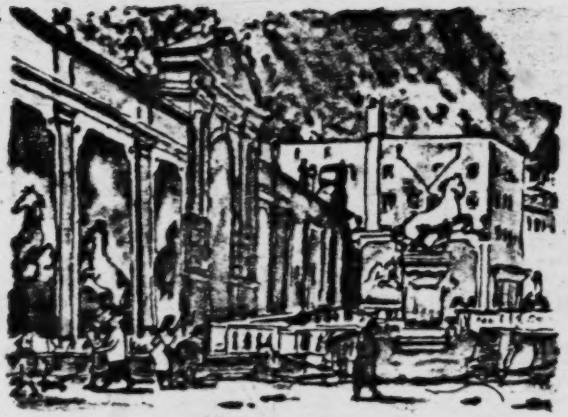

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Salzburg, Horse Trough.

castle guards, which seemed to have no end, and finally the great organ which once bellowed out over the city like a bull if an enemy was sighted in the distance. At last we climbed the famous observation tower.

"Outside the confined space of the fortification, we suddenly felt free as the birds as we came out upon the topmost pinnacle, which is higher even than the bastion itself. Our guide described the surrounding beauties in homely terms. 'Over there', he said, 'you may see the Gaisberg, that green hump there, and beside it the rocky Tennengebirge, the Göll and behind them the Übergossene Alm'.

"I quickly turned away in order, solitary as one can be in a crowd, to have the entrancing panorama to myself.

"Clearly outlined, as in a vision, I saw how the Alps extend almost up to the city boundaries, but not further to the north. The magnificent eagle-like ridges of the Untersberg and the Stauffen are the last efforts of the world of rocks to extend its domains. The mountains shut the lovely city into a spacious acute angle, but so respectfully that they do not actually touch it.

"The south-east is marked out by the luscious green of conifers and grass-lands which spread over the guardian Gaisberg. To the South, a little apart from the latter, arise the bare cliffs of the Tennengebirge; further to the West lies the marble mountain of the Untersberg. In the far West, almost on a level with the city, are outlined the sharp ridges of the Stauffen. The acute angle formed by the mountains is occupied by a vividly green and very level plain which seems to have thrust itself through the gap to the South, the Lueg Pass, where the waters of the Salzach have forced their way through the rocky wall.

"From this narrow gorge of the Lueg Pass debouches not only the wide Salzburg plain, but also the silvery Salzach, which winds its way swiftly through

Viennese Girl, 1902.

insistence in the face of general opposition. Thus the great Burgomaster prepared the way for the idea of collective provision for general economic through the municipality. He may be said to have built the bridge which led to the fulfilment of the demand of the mass of citizens for collectivism in a communal-political sense. Ten years after his death this work was continued by new methods in other directions, and once again became an example to the whole world.

WITH BAEDEKER IN HAND.

No matter how easily Vienna reveals itself to you and throws itself open to you, you will not get to know it without an effort. On the contrary, you must take your Baedeker and scan it conscientiously as though you were back

semicircle of the front façade are two monumental groups of statuary symbolising the "Sea Power" and "Land Power" of the former Austria. 361

The sombre façades of various centuries unite in calm dignity to form the impressive square of the Inner Burgplatz. Here the ceremonious changing of the Castle Guard took place. Here the privileged Dampierre Dragoons were allowed to parade before their Highest War-Lord with martial music, and to set up their recruiting table. 344

In the Schweizerhof steps lead up to the Castle Chapel where the Wiener Sängerknaben sing Mass, Sunday for Sunday. Adjoining it is the entrance to the Religious and the Secular Treasuries. Once inside the enormous building of the Hofburg one can walk through wing after wing. There are the rooms where Emperor Francis Joseph once lived and laboured; next to these are the apartments of the beautiful Empress Elisabeth, followed by sumptuous gala halls which lead to the vast wing of the New Burg. How lucky that the plans of many an edifice in Vienna have been only half executed. The view of the Heldenplatz detracts attention from the explanations of the most experienced guide. Original in its unfinished symmetry, it is a square, panorama and a landscape scene at the same time. It forms a square with the two museums, the Royal Stables and the three monuments which decorate it. It becomes a panorama as we see how it connects with the Ballhausplatz, the Burgtheater, Parliament and the Ringstrasse. It is landscape by virtue of the park and adjacent buildings which carry the view on to the Rathaus, the Votivkirche and the hills of the Wienerwald which seem so close. The medley of people strolling backwards and forwards on the paths of the Volksgarten suggests a painting by Brueghel. But in the month of 363 600

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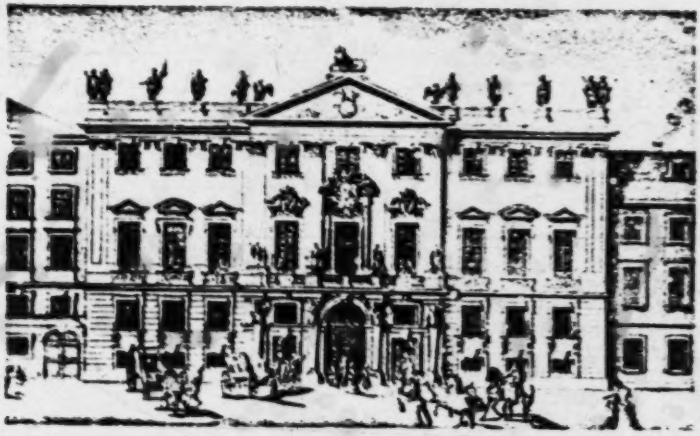

Bohemian Court Chancellery.

192 word "prado", meaning "meadow". A foreign word, the Viennese seized on it,
197 made it their own, the stranger soon became a real Viennese, the "Prater". So it has been with many another expression which may have been Greek—or Spanish—to the Viennese at the outset.

363 The elegant Kärntnerstrasse leads straight from the Ring to the Stephansplatz. We can stroll through it and enjoy its fascinating shop windows another time. Now let us cross it to enter the Himmelpfortgasse where the Winter Palace of Prince Eugene of Savoy is situated. Because the narrow street does not afford a clear view, the statues which usually decorate the entrances to such palais are missing, the three
342 gateways being ornamented only with reliefs. The impression made by the grand staircase in the interior is all the greater, Fischer von Erlach and Lukas von Hildebrand united to create a magnificent palace for the great military leader, although the Belvedere Palace on the other side of the Ringstrasse is a monument to Prince Eugene which is even more imposing.

363 Let us wander on through the complex of narrow streets in the old city, through
346 the venerable, twisting Schönlaterngasse with its dormer windows and porticos, its legend-haunted houses, through the Sonnenfelsgasse in which there is not a single modern house and follow the Bäckerstrasse up to the Alte Universitätsplatz, with its view of the early baroque Jesuitenkirche and the venerable Aula.

Am Hof : Armoury.

VIENNA VISITING CARDS.

On the other side of the Ringstrasse we must abandon all attempt to proceed systematically. Vienna consists of 26 Districts, and although the First is far more important than any other, there is still so much to be seen that even quartering the ground would lead us nowhere. All that remains is to select a few places at random.

Where the Kärntnerstrasse joins the Ringstrasse, or moving along the Ring from the Wollzeile, the eye is caught by a majestic, green patina dome rising harmoniously against the sky.

THE KARLSKIRCHE. This is Fischer von Erlach's masterpiece, a marvel of conception and construction whose charm and gaiety of spirit enshrines the soul of Vienna. A startling blend of fundamental baroque with recollections of antiquity and rich ornamentations combine in a magnificent monument. It is a happy task for that reflective visitor to try to interpret for himself its manifold symbolism.

The two gigantic pillars, copied from the Trajan Column in Rome, were intended to represent the Pillars of Hercules in Spain, for the possession of which Karl VI, who commissioned the construction of the church, fought without success in the Wars of the Spanish Succession. The reliefs portraying scenes from the

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The Freyung, with the Schottenkirche and Harrach Palais.

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life of St. Charles Borromäus symbolise the triumph of the Counter-Reformation. The junction of the cupola and a Corinthian portico points to the temples of antiquity and the quality of Karl VI as ruler of the Holy Roman Empire. The great architect consciously rejected all colour and heavily decorative scrollwork in planning the magnificent proportions of the lofty interior in order to increase the monumental effect.

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Not far from the Karlskirche is the broad and sunny Schwarzenbergplatz. Let the visitor decide for himself whether there is any other square in Vienna which can compare with the generous expanse and distinguished reserve of this one.

Adjoining the Schwarzenbergplatz is an architectural district with a character of its own.

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THE BELVEDERE. From whatever direction you approach the grounds of the Belvedere you feel that you are about to be the guest of a Prince, a true cavalier. If it belongs to the soul of Viennese culture to combine the significant or rather the truly great in art with an element of irresistible charm, then the two Belvederes, Upper and Lower, can be accepted as the most typical examples of Vienna art. The world has to thank Lukas von Hildebrandt for these peerless baroque masterpieces.

The Lower Palace used to be the summer residence of Prince Eugene, although he was only able to visit it at short intervals between military campaigns. After his death, much was changed inside and outside, but the ceiling frescoes of Altomonte

From the balcony there is a magnificent view over Vienna, embracing the lower garden palace, the green domes of the Karlskirche and the Salesianerkirche and the silhouette of the great city as it loses itself in the clear-cut, rolling lines of the Wienerwald hills. 342

In front of the south façade of the Upper Belvedere Palace, near the main entrance, is a quiet pond. Its clear surface reflects all the lovely outlines of this loveliest of all the Vienna palaces. In the festive halls the great mirrors along the walls gather the light and prolong their length into infinity. Dream and reality mingle where, as in baroque churches, the ceiling frescoes show the heavens opening with their saints and cherubs, and we can hardly distinguish the architectural features painted on the walls from the plastic actuality of marble. That is the spirit of the Baroque—an illusion which delights is better than a depressing truth—the spirit of an age in which western people found a form of cultural expression which has survived to this day. 341 517

People often speak of the wild extravagance and redundance of the baroque style of building. Princes, noblemen and monasteries did indeed squander great sums in those times in order that art should prosper—the art which went to enrich palaces and cathedrals, parks and marble statues as a triumph of the spiritual over the material. But if we pause to reflect how Vienna has been enriched by the glory and beauty of this art, we shall value and praise this extravagance.

With the name of the Belvedere in Vienna is linked—

SCHÖNBRUNN. The Palace and the Park form one harmonious whole. The first design for the grounds of Schönbrunn came from Fischer von Erlach. The great architect had planned to place here a splendid building right in the midst of the then unspoiled beauties of meadows and forests of the Wienerwald. It was to be a glittering fairy palace, with flower-covered terraces, porticos and fountains, commanding the whole countryside. This plan was over-ambitious and for that reason was never carried out. The Emperor died, the available funds were exhausted and the architects of his daughter Maria Theresia, Pacassi and Hohenberg, were only able to lay out a part of the grounds. 344 ●

There is a trace of Italian palace architecture about this palace; the conception of the great central tract and of the statues along the coping was taken directly from the south. The two galeries on the lines of those in Versailles and the combining of palace and grounds in one harmonious whole exemplify the quieter French style of architecture.

The whole building glows with the warmth of that attractive shade of colour which is described as "Maria-Theresia yellow". Its lines emphasize the horizontal and everywhere seek to strike a note of gaiety and happiness in being alive. The main block is made up of three sections which blend together with the two wings into a wonderfully harmonious piece of architecture. The two outer flights of

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steps with their great ornamental lanterns and the richly decorated wrought iron gates suggest two arms widespread in welcome, inviting to an inspection of the Palace. This is the façade which faces the front entrance courtyard. On the other, that on the garden side, green balcony doors reach down almost to the ground, suggesting a link between the palace and the extensive grounds behind it, giving the building from this side the appearance of a hospitable country manor.

From a spacious, sunny courtyard one finds oneself on the first floor at once in the heart of the palace, with the gala rooms which are a triumph of the gifted interior decorator Pacassi who designed and completed them. Everywhere one feels the charm of French rococo—in the decorations, in the apportioning of space and in the abundance of graceful ornamentation. But the laughing grace of the flower motifs, the harmony of the colours—red, white and gold—in furniture and tapestry strike a definitely Austrian note. Stucco, always a typically Viennese medium, has here and there grown almost into mouldings in full plastic, framing ceilings and wall paintings with curlicues, rosettes and gilt scroll work which have a naive exuberance of form. Great mirrors, so placed along the walls to secure the maximum effect, create the illusion of unending space.

The crowning glory of the interior is the Great Gallery, a long hall with eleven enormous windows, glorified by the magnificence of the chandeliers of gilded wood. One cannot see enough of the glittering mouldings, the wall candelabras and the bronze chandeliers. The eye wanders to the ceiling and the blue frescoed heaven of the Italian painter Guglielmi; Maria Theresia reigns there above with crown and sceptre; with her, obviously to encourage recruiting, are portrayed officers and soldiers of the Seven Years' War.

During the time of the Vienna Congress, representatives of power, riches and renown used to assemble here in this Great Gallery of Schonbrunn Palace—the emperors, kings, army commanders and diplomats of Europe.

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Mariahilferstrasse about 1780.

344. The intoxicating magnificence of the "Million Room", so called because its construction and decoration is supposed to have cost a million gulden, stands out even among the other richly decorated apartments. There is the Napoleon Room with its priceless tapestries in which the Corsican lived in 1805 and again in 1809. Here, too, died his son, the young Duke of Reichstadt. The great Ceremonial Hall with the representative picture of Maria Theresia painted by Meytens, the two Chinese Circular Rooms which again are decorated with extravagant luxury, the Mirror Room, the "Karussel-Room", thus called after a great wall painting of the Meytens School of Art, the living rooms and reception rooms of Emperor Francis Joseph—all these great rooms impress one as a dream vision of some highly coloured and lovely historical panorama. In sober contrast are the simple sleeping quarters of the Emperor Francis Joseph with the iron camp bed on which he died in the year 1916 amidst the horrors of a world war which he had tried in vain to prevent.

344 545 The little Schönbrunn Palace Theatre strikes a note of intimacy and charm with its red, white and gold colour-scheme. Here young Marie Antoinette, the daughter of Maria Theresia, danced the shepherd-and-shepherdess pastorals of the Poet Laureate, Metastasio; here Mozart conducted his opera "Der Schauspieldirektor"

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and here his "Don Juan" was produced. Nowadays this historic stage is at the disposal of young actors of the Reinhardt School.

Something quite unique for sightseers is the Wagenburg, or carriage park. Its showpiece is the eight-horsed Coronation Coach of the Emperor Karl VI, fashioned in the shape of an enormous gold crown and supposed to be the most beautiful coach in the world. Its interior is decorated with valuable paintings of the Rubens School. This coach was used at seven Hapsburg coronations, the last of them being that of Emperor Karl, crowned in Budapest during the First World War in the year 1916.

351 Wide gravel parks and avenues conduct one to the lovely grounds of the Palace, a compromise between two art trends—born of the enthusiasm for nature of Rococo and the joy in antiquity which characterised Baroque. Figures taken from legend and ancient history, the rich statuary of the park, reflect the living spirit of those times, commemorating many historic events. Tall, formal hedges clipped in the French manner flank the wide flowerbeds, running diagonally towards fountains with their surrounding statues.

In the far distance are the Neptune Fountain, the "Roman Ruins" and the Kaiserbrunn with the "Beautiful Fountain" from which Schönbrunn takes its name. On the other side are the Palm House and the extensive Zoo. Half way to them a zigzag path winds up to the heights of the Gloriette, a light and decorative structure with slender columns and stone roof through the round arches of which the skies look down.

344 From here we get a fine view of the wide-spread city, an attractive

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island in a sea of green. Vis-à-vis lies the lovely belt of the Wienerwald. Directly to the rear the low-built biedermeier houses mark out a picturesque pathway to the castle and grounds of Hetzendorf. This again is in the neighbourhood of Laxenburg Castle, with its lake and its game park. 344

The people of Vienna who visit Schönbrunn realise that reforms come not only from below, but sometimes from above, for Joseph II threw open these exclusive grounds to the public of his own accord—Schönbrunn, the Augarten and the Prater.

IN THE PRATER. The Prater was formerly a game preserve for noblemen of high rank, who were furious with the Emperor for deciding that the public in future should have free run of the place: this meant, the aristocrats grumbled, that they could no longer be among their equals. Joseph answered with biting irony: 367

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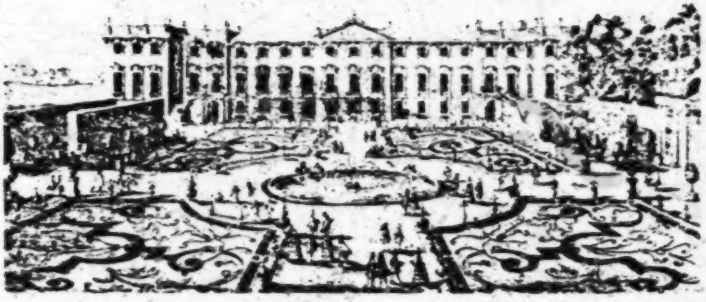

The Trautsohn Palais.

792 346 The buildings of the monastery lie on a rocky plateau, the western part of which appears as a picturesquely gothic tangle of dark stairways and steeply towering supporting walls, while the east of the plateau, crowned by the two mighty cupolas beneath the German Imperial Crown and the Austrian Ducal Coronet, reveals the entire splendour of the mid-baroque period. The best view of the two domes is to be had from the monastery park. To the South the slender, new-gothic church spires are etched against the blue of the sky.

Climbing a long, steep flight of steps, the Pfisterstiege, one reaches the Leopoldihof with its splendid gothic bay window and its fountain with the renaissance figure of the Babenberger Leopold III. The outward sign of the power with which it was invested at the time of its foundation and which it succeeded in asserting for centuries, is the great monastery church.

[532] The most valuable work of art of the monastery is the Verduner Altar which stands in the Leopoldskapelle—a world-famous work dating from the end of the 12th century.

In the building of the monastery we enter the realm of dreams and magic of true Austrian baroque. Its creator was the Milan architect, Donato Felice d'Allio.

The greatest curiosity of the rich monastery museum is a collection of romanic ivory objects, small boxes, portable altars and Italian bronzes. In its very

Plate XV

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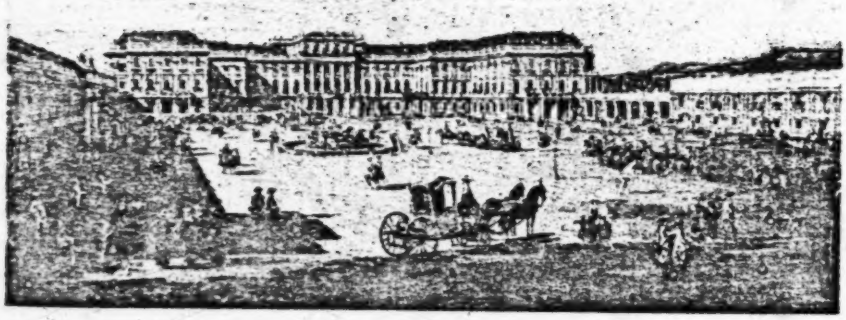

Canaletto; Schönbrunn Palace (section). Vienna, Museum of Fine Arts.

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The man who is next door to Russia

●344 I HAD NOT been at the Ballhausplatz in Vienna since the last months of Chancellor Schuschnigg. Bombs have since destroyed the rooms as I knew them. They have been restored in modern Viennese splendor.

344 643 Here, Chancellor Julius Raab received me in the vast room paneled in precious woods. From the high ceiling hang two crystal chandeliers. The Austrian eagle is inlaid on the wall behind the chancellor's desk, gold-embossed on his high-backed leather chair, and woven into the curtains before the three big windows. It looks symbolically like a phoenix risen from the ashes.

Gone are the days when the Ballhausplatz ranked with the Quai d'Orsay or Downing St. Yet, although Austria has ceased to be a great power, her geographical position as a key country kept her statesmen in the world limelight—Seipel, Dollfuss, Schuschnigg.